

The Magazine of Clogging Since 1983

DOUBLETOE **TIMES**

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August 2014

TIPS FOR TEACHING TOYS



**Clogger
Lanie Hudson
Wins Miss
South Carolina**

**Judy
Waymouth
Honored for
Contributions
to Clogging**

**Dance
Dads**

**The
Okee Dokey
Brothers
Try Clogging**



In This Issue

- Index..... 2**
- Editorial “Don’t Quote Me On That”..... 2**
- Calendar of Events 4**
- Judy Waymouth Honored at World of Clogging..... 6**
- Dance Dad 10**
- Okee Dokey Brothers 14**
- Cloggers in the Spotlight:**
 - Mississippi Clogging 18**
 - SC Clogger Lanie Hudson Wins Miss SC..... 19**
- 12 Tips for Teaching Tots 22**
- Choreo “River Bank” by Dee Dick, TX..... 23**
- Instructors and Dancer Directory 25**

Advertising Index

- Double Toe Times Subscription..... 3**
- America’s Clogging Hall of Fame**
 - Calendar of Events..... 5**
- Stevens Clogging Supplies 7**
- Fontana Clogging Jamboree..... 9**
- OktoberCLOGfest..... 13**
- Indiana Fall Classic 15**
- CLOG, Inc. National Convention in Reno 17**
- Double Toe Times Diplomas..... 31**
- Carl’s Clogging Supply 32**

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I got an email once from a subscriber who said “I love your editorials and it is one of the first things I always read, but why do you always quote things and sayings and stuff from books? I thought an editorial was supposed to be what YOU thought, not what all these other people thought.” Maybe they are right about the originality of a train of thought, but I can’t help but be inspired by the influences that I subscribe to, and use those examples either to illustrate a point or even carry the point..

If you asked most people who gave them the best advice of their lives it might well be a parent or grandparent or teacher. Most of our parents and grandparents and teachers would give the same answer to that question - their own parents, grandparents and teachers. If you go back far enough, you’ll find that most of those whose sage advice we pass from generation to generation came to them with little more than life’s experience and one worn book as a guide. There was no Oprah, Dr. Phil, or the gaggle of self-help books that line the shelves today.

The fact is that most of us find a moment of grace in advice that merely sparks in us what we likely already knew anyway. In the July issue, I vaguely referenced a Joni Mitchel song about clouds in saying that we often miss some of the greatest opportunities or even simple joys because we aren’t looking. Sometimes it takes an event, or a person, from outside our circle to bring home something for us. Think about your clogging experience. We can bring in a guest instructor to work with our team to tell them the same things we have drilled for months and it finally sticks. It’s like they heard it all for the first time.

They may even use it against you later if you try to change it. “No... that guest teacher said we need to do it THIS way!” Like the song, or book a movie line and wisdom of a friend, there is just something that makes the tumblers click into place for someone and the lightbulb goes off and they say “eureka!”

Be it a song, a book or a great quote, there can be true power in a well thought thought. A gentleman approached me at a recent clogging event and said” Your editorial changed my life.” He went on to tell how he had read a quote in a past DTT editorial from a Kathy Mattea song that said to “dance like nobody’s watching.” He said the words stayed with him and had a profound effect on him and how he approached performing. He was able to personalize the words from the song and it helped him to bloom as a dancer. He said people are now always commenting on how much fun he is to watch. Thanking me for this experience seemed like taking credit for someone else’s work.

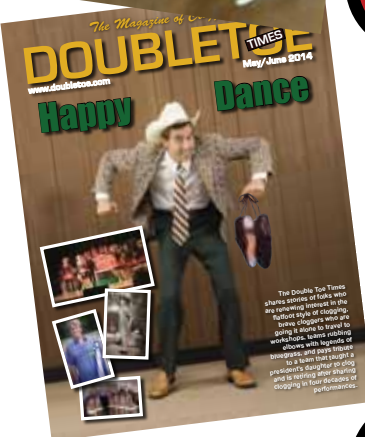
I was just the messenger.

Wow. The power of a quote. When I think of some of the advice that has weighed heaviest in my life, I can thank my folks, some songs, books and a few people who shook me really hard at one point or another. The lessons from each of these stay with me and help to make me who I am. So what’s not original about sharing what means something to me so personally?

Ralph Waldo Emerson said “The profoundest thought or passion sleeps until an equal mind finds it.” Okay. I’m guilty. I’m a quote addict; a reference junkie. Just don’t quote me on that. Happy Clogging! Jeff Driggs, Editor

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Calendar of Clogging Events

The Double Toe Times lists clogging events as a free service to the clogging community.

Events are listed by date and category and are recognized by the following symbols:
(W) = Workshop, (C) = Competition, (D) = Dance Only, (T) = Training Seminar (P) = Performance, Exhibitions or Concert
Submitting an event is easy... just visit the Double Toe Times website at www.doubletoe.com and click on "Events."
You may also email doubletoetimes@aol.com with the title "Clogging Event." Call or email today to advertise!

Workshops September 2014

Sep 5-6, 2104
Florida Clogging Council
State Convention (W)
Melbourne, FL
Eau Gallie Civic Center
Instructors TBA
Info:
Floridacloggingcouncil.org

Sep 5-6, 2014
Clogging & Folk Festival
(WP)
Mountain View, AR
Inst: TBA
Info: 870-269-3851
ozarkfolkcenter.com

Sep 12-14, 2014
New Zealand Clogging
Association
18th National Clogging
Convention (W)
Nelson, New Zealand
Brightwater Public Hall
Inst: Dell Sutcliffe
nzclogging.webs.com

Sep 13-14, 2014
Cloghop 2014 (W)
Renegade Quicksteppers
25th Anniversary
Celebration
Leinfelden, Germany
Walter-Schweizer
Kulturforum
Inst: Jeff Driggs, Shane Gruber
Info:
www.quicksteppers.de

Sep 19-20, 2014
Fontana Clogging
Jamboree (WP)
Fontana Village, NC
Inst: Jeff Driggs, Naomi Pyle,
Scotty Bilz, Chip Summey, Barry
Welch, CJ Tate
Fontana Village Resort
Info: Jeff Driggs
(304) 776-9571
ccajeff@aol.com
Naomi Pyle
(812) 579-6979
Naomi_p@sbcglobal.net
fontanaworkshop.com

**Oct 2014
Oct 18, 2014**
OktoberclogFest
Workshop (WP)
Nashville, IN
Inst: Jeff Driggs, Naomi Pyle &
more TBA
Seasons Resort &
Conference Center
Info: Naomi Pyle
(812) 579-6979
Naomi_p@sbcglobal.net

**Nov 2014
Nov 1, 2014**
Appalachian Stomp (W)
Purcellville, VA
Inst: Missy Shinoski, Melissa
Pack
Carver Community Center
AppalachianStomp.com

Nov 14-16, 2014
Hickory Hoedown (W,C)
Hickory, NC
Info: AJ & Jill Kirby
Hickory Metro Conv. Ctr.
(828) 396-2052
simscountrycloggers@yahoo.com
clognc.com

Nov 26-29, 2014
28th Annual C.L.O.G.
National Clogging
Convention (W)
Thanksgiving Weekend
Location TBA
info: David & Susan
Phillips
(678) 889-4355
clog@clog.org
clog.org

**Jan 2015
Jan 23-24, 2015**
Oregon Mid-Winter
Festival (W)
Albany, Oregon
Dances and Saturday
Workshop
Featuring Shane Gruber
Info: Rick and Lauri
Weidenhaft
(541) 747-7780
Rick.weidenhaft@comcast.net

Competitions

For more information on sanctioned competitions, visit the major sanctioning organization's websites at:
ACHF = America's Clogging Hall of Fame
achfclog.com
CCA = Clogging Champions of America
ccaclog.com
NCHC = National Clogging and Hoedown Championships
clog.org
CAD = Cadence
clogcadence.com

September 2014

Sep 5-6, 2014
North Carolina Mountain
State Fair Clogging Com-
petition (C)
(ACHF)
Fletcher, NC
WNC Ag Center
Info: Dianne Loftin 864-
277-0553
dloftin01@gmail.com

Oct 5, 2014
Accelerate Clogging
Competition (C)
(CAD)
Sevierville, TN
Sevierville Convention
Center
Info: Amanda Barwick
acceleratecompetition@gmail.com

Sep TBA, 2014
First Coast Classic (C)
(NCHC)
Jacksonville, FL
Info: Anne Lanier
(904) 705-8766
alanier821@aol.com

Sep 20, 2014
Magic Feet Ultimate Chal-
lenge (C)
(ACHF)
Thomasville, NC
T Austin Finch Auditorium
Info: Kody Shaw
336-431-0628
or 336-954-9001
magicfeetdanceco@gmail.com

Sep 27, 2014
The Challenge (C)
(CCA)
Charlotte, NC
Info: Chip & Misty Harrison
(704) 685-3268
tncelite@gmail.com

**Oct 2014
Oct 4, 2014**

Castaway Clogging
Festival (C)
(CAD)
Myrtle Beach, SC
Socastee High School
Auditorium
Info: Derek Starnes
detonationdancestudio@gmail.com

Oct 4, 2014
Top Dog Clogging Classic
(C)
(CAD)
Omaha, NE
The Salvation Army Kroc
Center
2825 Y Street
Omaha, NE 68107

Info: Missy Shinoski
kloghop@sbcglobal.net
816-694-3582

Oct 18, 2014
Deep South Dance Off (C)
(CCA)
Georgia
Info: Heather Kohberger
(678) 245-2725
h.kohberger@gmail.com
Blake Dunn
(417) 598-2199

Oct 24-26, 2014
ACHF Annual World
Championships (C)
(ACHF)
Spartanburg, SC
Spartanburg Memorial
Auditorium
Info: Jimmy Loveless 301-
884-5830
Ellis Perry 919-484-0623
Dianne Loftin 864-277-
0553
www.achfclog.com

**Nov 2014
Nov 1-2, 2014**
Indiana Fall Classic
Clogging Championships
(C)
(CCA)
Columbus, IN
Clarion Hotel &
Conference Center
Info: Jeff Driggs
304-610-6254
ccajeff@aol.com
Naomi Pyle
812-343-3285
Naomi_p@sbcglobal.net
cloggingcontest.com

Nov 8, 2014
CCA Mountain Classic (C)
(CCA)
Columbus, NC
Info: Rhonda Wallen
(864) 814-0096
rwallen543@charter.net
Lynne Ogle
(865) 805-7025
ccalyne@aol.com

Nov 8, 2014
Tiger Town Invitational (C)
(ACHF)
Central, SC
D.W. Daniel High School
Info: Ben or Sharon
Finley
864-868-9788
sfinley@bellsouth.net
Lauren Ann Brady
bradyla07@yahoo.com
or Cullen Finley
wcfinley@bellsouth.net
864-952-9930

**Dec 2014
Dec 13, 2014**
Fusion Winter Fest (C)
(ACHF)
Newton, NC
Moretz Business Center
Info: Stefanie Grubbs
336-918-6269
stefaniegrubbs@gmail.com

**Jan 2015
Jan 17, 2015**
Oak City's Winter Inva-
tional (C)
(ACHF)
Louisburg, NC
Seby B. Jones Performing
Arts Center
Info: Tayler Gentle
919-413-6605
oakcitycloggers@gmail.com

Jan 23-24, 2015
CCA Showdown of Cham-
pions (C)
(CCA)
Knoxville, TN
Knoxville Civic Auditorium
Info: Lynne Ogle
865-805-7025
ccalyne@aol.com
ccaclog.com

**Feb 2015
Feb 7, 2015**
Capital City Clogging
Classic (C)
(ACHF)
Columbia, SC
Columbia Convention
Center
Info: Heather Vassey
828-320-9095
cccitycloggers@gmail.com

Feb 7, 2015
NC State Clogging Chal-
lenge (C)
(CAD)
Raleigh, NC
North Carolina State
University
Talley Ballroom
Info: clogcadence.com

Feb 21, 2015
Bailey Mountain Clogging
Classic (C)
(CAD)
Mars Hill, NC
Moore Auditorium
Info: Danielle B. Plimpton
Bailey Mountain Cloggers
828-689-1113
dbuie@mhu.edu

**Mar 2015
Mar 13, 2015**
Smoky Mountain Encore
(W,C)
(CCA)
Gatlinburg, TN
Gatlinburg Convention
Center
Info: Lynne Ogle
865-805-7025
ccalyne@aol.com
ccaclog.com

Mar 14-15, 2015
South Carolina Clogging
Council Workshops and
Competition (W,C)
(ACHF)
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Mar 23, 2015
Winter Clogging Inva-
tional (C)
(NCHC)
Saluda, NC
Info: Chip Summey
Ncjcs@aol.com

Mar 29, 2015
Northeast Clogging Con-
vention and Competition
(W,C)
(NCHC)

Nashua, NH
Info: Beth Kendall
802.439.3349
www.freewebs.com/necc
Brian Tucker
btucker730@aol.com

Apr 2015
April 3-4, 2015
City Slicker Stomp Competition (C)
(NCHC)

Independence, MO
Info: Missy Shinoski
kloghop@sbcglobal.net
www.CitySlickerStomp.
Info

Apr 11, 2015
Southern Junction Clogging Championships (C)
(ACHF)
Piedmont, SC
Wren High School Auditorium
Info: Gwen Davis
864-299-8601
gwen@southernjunctioncloggers.com

Apr 25, 2015
Appalachian Clogging Classic (C)
(ACHF)
Clyde, NC
Haywood Community College Auditorium
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

May 2015
May 16, 2015
Beach Blast Rocky (C)
(ACHF)
Point, NC

Cape Fear Middle School
Info: Jessica Larson
910-604-0879
missjessica@dancerscornerstudio.com

May 22-24, 2015
World of Clogging Workshop & Dance Championships (W,C)
Cincinnati, OH
Cincinnati Airport Marriott
Info: Jeff Driggs or Hanna Healy
(304) 776-9571
worldofclogging@aol.com
worldofclogging.com

Jun 2015
Jun TBA 2015
Big Horn Mountain Showdown (C)
(NCHC)
Buffalo, WY
Info: Shanell Hatch
307-620-0282
shanellhatch@yahoo.com

Jun TBA 2015
The Power All Star Challenge (C)
(NCHC)
Woodstock, GA
Info: Ryan & Marci Rickard
770-710-1152
ryanrickard@comcast.net
marci@powertapsclogging.com

Jun TBA 2015
Explosion Clogging Championships (C)
(NCHC)
Cherokee, NC
Info: Matt & Kelly Sexton
423-282-5065 & 423-676-1305
DancExpCloggers@aol.com

Jun 6, 2015
Mars Hill University Championships (C)
(ACHF)
Mars Hill, NC
Moore Auditorium
Info: Danielle B. Plimpton
Bailey Mountain Cloggers
828-689-1113
dbuice@mhu.edu

Jun 21, 2015
Grand Challenge of Champions (C)
(NCHC)
Branson, MO
Info: David and Susan Phillips
678-889-4355
gncclog@gmail.com
gncclog.webs.com

Jun 27, 2015
Carolina Fusion's Summer Shindig (C)
(ACHF)
Lexington, NC
Edward C. Smith Civic Center
Info: Stefanie Grubbs
336-918-6269
stefaniegrubbs@gmail.com

Jul 2015
Jul 25, 2015
Orange County Clogging Competition (C)
(ACHF)
Orange, VA
Orange County High School
Info: Allen & Kim Snow
540-222-6372
orangecloggersva@gmail.com

Don't see your event listed here?
Then let us know about it and we will list it here for free! email to: doubletoetimes@aol.com
Can't get enough clogging news?
Get daily clogging updates, news, photos, videos and more on the Doubletoe Times Facebook Fan Page!
also on twitter.com/cloggingnews

Aug 2015
Aug 1, 2015
Summer Fest Competition (C)
(ACHF)
Easley, SC
Easley High School
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Aug 22, 2015
Sound FX Clogging Championships (C)
(ACHF)
Lincolnton, NC
James W. Warren Citizens Center
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com
or Quinn Stansell
704-418-8047
qstansell@carolina.rr.com

Sep 2015
Sep 4-5, 2015
North Carolina Mountain State Fair Clogging Competition (C)
(ACHF)
Fletcher, NC
WNC Ag Center
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Sep 19, 2015
Magic Feet Ultimate Challenge (C)
(ACHF)
Info: Kody Shaw
336-431-0628
or 336-954-9001
magicfeetdanceco@gmail.com

Oct 2015
Oct 23-25, 2015
ACHF Annual World Championships (C)
(ACHF)
Info: Jimmy Loveless
301-884-5830
Ellis Perry
919-484-0623
Dianne Loftin
864-277-0553



America's Clogging Hall of Fame Association

Stompin' Ground Maggie Valley, N.C.

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lmills@seneca.sc.us

Lou Maiuri
304-872-5803
304-619-5803 cell
lmaiuri@frontier.com

Sanctioned Events

2014

September 5-6, 2014

North Carolina Mountain State Fair Clogging Competition – Fletcher, NC
Event Location: WNC Ag Center
1301 Fanning Bridge Rd, Fletcher, NC 28732
Contact: Dianne Loftin – 864-277-0553
dloftin01@gmail.com

September 20, 2014

Magic Feet Ultimate Challenge
Thomasville, NC - T Austin Finch Auditorium
406 Unity St, Thomasville, NC 27360
Contact: Kody Shaw – 336-431-0628 or 336-954-9001
magicfeetdanceco@gmail.com

October 24-26, 2014

ACHF Annual World Championships – Spartanburg, SC
Spartanburg Memorial Auditorium
385 North Church St, Spartanburg, SC 29304
Contact: Jimmy Loveless 301-884-5830
Ellis Perry 919-484-0623 – Dianne Loftin 864-277-0553

November 8, 2014

Tiger Town Invitational – Central, SC
D.W. Daniel High School
1819 Six Mile Hwy, Central, SC 29630
Contact: Ben or Sharon Finley – sfinley@bellsouth.net – 864-868-9788
Lauren Ann Brady – bradyla07@yahoo.com or Cullen Finley – wcfmily@bellsouth.net
864-952-9930

December 13, 2014

Fusion Winter Fest – Newton, NC
Event Location: Moretz Business Center
514 West 21st Street, Newton, NC 28658
Contact: Stefanie Grubbs – 336-918-6269
stefaniegrubbs@gmail.com

www.achfclog.com

Funded in part by the Maggie Valley CVB/Chamber, The Haywood County TDA, and Hammond Rentals of Moncks Corner, SC

Canada's Judy Waymouth receives lifetime achievement award at World of Clogging event

Adapted from a story by Scott Wishart, Stratford Beacon Herald, Stratford, Ontario, Canada

Judy Waymouth took away a lot from the recent World of Clogging symposium in Cincinnati, Ohio.

Ask her and she'd probably tell you about the joy she left with, after working three days with hundreds of supportive, creative teachers and dancers at the event.

She'd probably also mention bringing home an even-greater enthusiasm for dance, something

Hanna Healy for her lifetime contribution to dance. Like any true teacher, she's just a lot more at ease shining the spotlight on her students' achievements.

This time, though, the focus was on her.

The honor recognized her lifelong contribution to dance and her influence on the style of modern clogging in the United States.

"I had no idea this was coming," she said in an interview at her studio recently.

"It's just very kind of them."

In addition to her packed local schedule, Waymouth has been teaching, judging and performing south of the border since the '80s. She's taken countless dancers to compete at festivals over the years. For the World of Clogging weekend, she brought talented local dancers Katie Luckhardt, 16, and Katie Paradis, 12, to perform at the workshop.

The award was the event organizers' way of thanking her for sharing her passion for the

she feels despite more than three decades in the dance world.

"I've been teaching for 34 years, and I go to an event like this and I come home just so inspired," she explained.

"It's a great environment, just awesome people, and very motivating. I love dance even more."

What she probably won't bring up, though, is the beautiful pure-crystal award she got from World of Clogging organizers Jeff Driggs and

unique style of Canadian step dance throughout the States. Like the wording on the trophy says, she has helped shape modern clogging in the U.S.

For the non-dancers out there, the differences

(Continued on page 8)

Stratford's Judy Waymouth was honoured recently at the World of Clogging workshop in Cincinnati, Ohio, for her lifelong contribution to dance and her influence on clogging in the United States.

(Photo by Scott Wishart, The Beacon Herald)

The Doubletoe Times Magazine of Clogging





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Judy Waymouth receives lifetime achievement award

(Continued from page 6)

between the two art forms can be confusing, at first.

Waymouth simplifies it as only a born teacher can.

“Step dancing is always traditionally done to fiddle music, Celtic-style music,” she explained.

“Clogging can be done to anything. And in step dancing, you hop up-and-down on the balls of your feet all the time, whereas in clogging it’s a flat-footed style.”

There’s also a difference in musical time signatures used for the two different disciplines, she noted.

That said, Waymouth is convinced the two share the same roots. Their differences are simply a result of growing in different regions of the continent, she believes.

And over the years, the highest levels of the two have grown closer in style than ever, she said. She teaches both. And it was her contribution to the cross-pollination of techniques that the organizers paid tribute to last week.

They did it during a banquet, prefacing it by saying the honor was going to someone who had changed the course of clogging in the country.

“Only a handful of people can be recognized as changing the face of a dance form. Judy made that kind of impact on American

clogging,” said Jeff Driggs, co-coordinator of the World of Clogging event. According to Driggs, Appalachian clogging had experienced tremendous growth in the 1970s and 1980s as workshops became popular and competitions grew in popularity and scope. Waymouth attended the Possum Holler workshop held at Fontana Village in Western North Carolina in the early 1980s and exhibited the Ottawa Valley step dancing style that she was a master at. The clogging world -- always known as a “melting pot” of step dances -- was taken by the percussiveness and tempo of the dance form, and it changed advanced styles of American clogging from that point forward.



“Appalachian clogging is defined by its drag-slide motion,” Driggs said. “Buck dancing brought the form on the ball of the foot and Canadian step dance added a hop on the ball of the foot with double-toes and motions that doubled the action of the dance.”

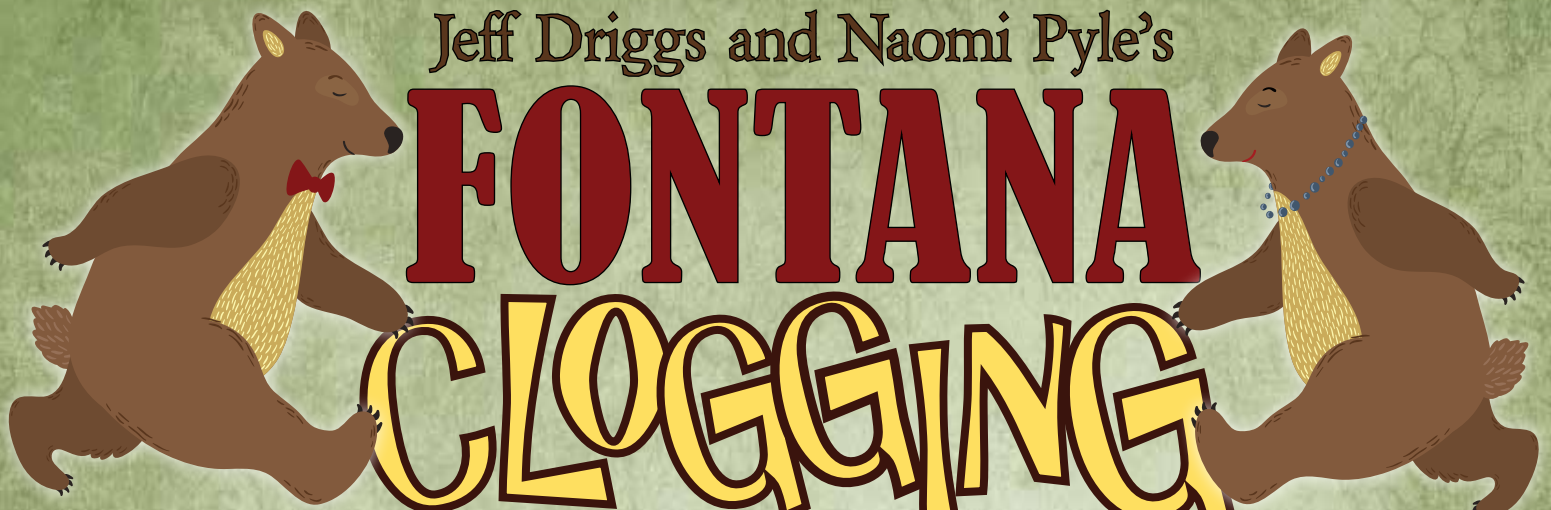
Driggs and his event partner Healy felt that the event was a great opportunity to honor a friend who had given so much to dance. “Judy is so humble about her contributions to clogging,” Driggs said. “She opened the door for the incredible creativity in steps and styles that continues to expand clogging to this day.”

“I was standing there wondering who they’re going to call up,” Waymouth recalled with a laugh. “Then I was like, ‘Oh my gosh’.”

Photo: Judy competing at the 1983 Ontario Open Fiddle and Step Dance contest. It was around this time that Judy began attending clogging workshops in the United States. The sharing and blending of the two dance forms has greatly influenced the styles of both art forms.

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Dance Dad

A Proud Father Chronicles His Journey as a Dance Dad

by Tim Colley

I believe that we all experience at least one amazing realization or revelation at some point in our lives. It's a sudden flash of clarity that removes all doubt. We

just know that a decision we've made or a path we've chosen to follow is the right one, the only one for us. Some people call it "The Big Eureka." Five-dollar word people label it an epiphany. I think of it as the ah-ha moment and I remember my biggest one like it was yesterday.

My eight-year old daughter had just won her first dance competition title. As she received her award and I saw the expression of pure

I knew at that moment that I'd never complain about taking her to classes and competitions again. The days of just going through the motions without any



real interest or enthusiasm as I had for the past three years were over. Emotions almost overcame me: a father's love and pride mixed with the excitement of watching what is possible when natural talent meets determination and hard work. I knew that I was meant to be by

her side through every step of the tough, demanding, grueling, sometimes heartbreaking and sometimes exhilarating road ahead. No matter the time and financial investment and personal sacrifice it would require. I was all in. I was a Dance Dad.

Dance Dad (noun) A father who is committed to helping his child pursue and achieve a dance dream.

joy on her face, I saw what she had waited all of that time for me to see. Dance wasn't just a recreational activity. It was her passion. Besides her mother and me, it was the most important thing in her life.

on time. I can't believe I griped about waking up before dawn so that we could get on the road to a competition hundreds of miles away. Those dreaded responsibilities became sources of joy.

Now it's hard to remember the times when I grumbled about having to leave work early to pick my daughter up after school and get her to the dance studio

I've shared my daughter's elation in victory and her disappointment—but never the feeling of defeat—when victory passes her by. I've looked on in admiration and more than a little awe at her refusal to let success and accolades go to her head. I've seen her determination to be the best she can be in all aspects of her life pay off in spades. Her dedication and willingness to not only work hard but to make the necessary sacrifices all serious artists make inspire me every day.

My daughter makes me want to be a better person, a goal I'll never stop striving to reach as I watch her pursue her dreams. I'm writing this book for many reasons: to give other parents a bird's eye view of the competitive dance world and everything it entails, to show other children that they too can make their dreams come true, and to hopefully encourage other fathers to become more involved in their children's lives.

But most of all, I'm wrote a book about being a dance Dad to honor a person whose character and courage set the bar for my life. I'm writing it for my daughter, Lotus Colley.

You can check out Tim's book ALL IN: MY AMAZING JOURNEY AS A DANCE DAD at his website at www.dancedadtim.com.

Dance DAD

Below: When the South Florida Cloggers of Davie, Florida attended the Sunshine State Clogging Jamboree in Daytona Beach in August, they not only brought dozens of dancers to attend the workshops and exhibitions, but director Rebecca Stone Vetter had secretly been working with the "dance Dads" from the team to put on an exhibition that not only brought the crowd of more than 400 to its feet, but also won the hearts of the young ladies and gentlemen of the team, who had no idea that their fathers were planning a dance number.

Workshop co-coordinators Naomi Pyle and Jeff Wood were so honored that the group chose the event to debut their "Dancing Dads."



Passing it on Down

Young Dancers Carry On Old Tradition in the Heart of Clogging Country

By Vicki Hyatt

The Mountaineer - A Haywood County, NC
Publication

Even though they aren't yet in high school, Cade Parkins, 13, and Lauren Singleton, 12, have already mastered more than many twice their age.

As veteran cloggers with the Fines Creek Flatfooters of Western North Carolina, both are comfortable performing before large crowds, have made great strides toward mastering a key component of Appalachian culture and are adept at serving as leaders for the younger children in the group.

The youngest member of the clogging group is 4, and Parkins is the oldest, though he can continue on until age 18, which the participants transfer to an adult group.

As the cloggers gathered before it was time to perform at a recent event, Parkins helped round them up and made sure they were in the proper places before taking the stage.

Both Parkins and Singleton are self-taught in the Appalachian mountain dancing tradition.

"When I was little, my grandmother would take me to the Fines Creek dances," Parkins said. "When I would see them clogging, I wanted to try it, so I just went out there with them."

Likewise, Singleton had no formal training in clogging.

Her grandmother took her to the Stomp'n' Grounds in Maggie Valley, North Carolina where

bluegrass music and clogging are weekend attractions.

"I just picked it up," she said.

The group practices regularly at Pisgah Tire in Canton — a business owned by Singleton's parents. The weekend performances also provide plenty of opportunity to hone skills.

Sometimes the groups perform at benefit functions, but most of the time they collect a fee which helps offset expenses for travel and the various outfits they wear. The group has traveled to events out of state, but mostly performs in Western North Carolina.

Singleton's grandmother sews the skirts — all seven styles — for those in the group, and other parents pitch in to make sure the group gets to events.

"It's like a big family," Parkins said of the Fines Creek Flatfooters.

"It like it a lot," Singleton said of her time spent with the group. "It's a lot of fun to be with everyone."

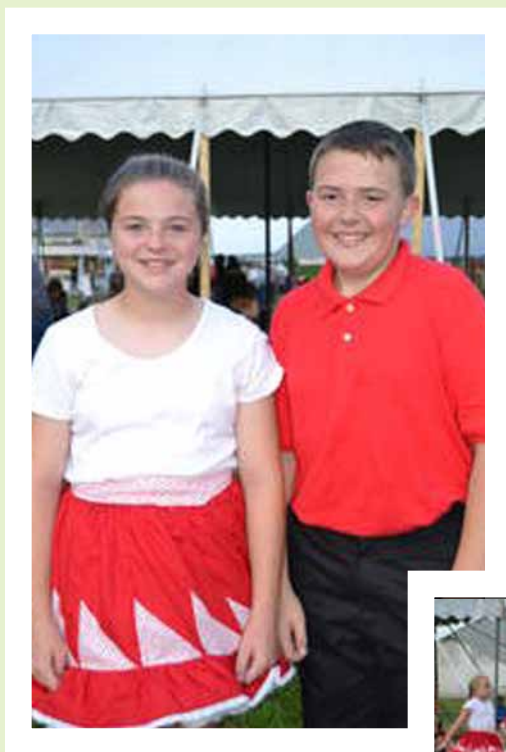


Photo by: Vicki Hyatt
Lauren Singleton and Cade Parkins are
the two oldest members of the Fines Creek
Flatfooters of Western North Carolina

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THE OKEE DOKEE BROTHERS

Okee Dokee Brothers try their hand at clogging after a hike-inspired CD of mountain music

By Maja Beckstrom, Pioneer Press

When Joe Mailander and Justin Lansing prepared to walk the Appalachian Trail last year, they broke in their boots before leaving. But the musical duo -- known as The Okee Dokee Brothers band -- also took a clogging dance class, watched YouTube videos on how to play the washboard and bought waterproof bags for the guitar and banjo they strapped to their backpacks with bungee cords.

Mailander and Lansing didn't just hike the Appalachian Trail last year -- they wrote and made music along the way. The bluegrass band won a Grammy last year for best children's album for "Can You Canoe?" full of original outdoorsy folk songs inspired by their paddle down the Mississippi River a few years earlier. This Summer, they released their Appalachian CD and companion DVD, "Through the Woods," the second project in what they're calling their adventure album series.

"There are a lot of places to hike -- the Pacific Crest Trail, the Rockies and lots of trails in Minnesota," said Mailander, who plays guitar and sings on the album. "The reason we chose the Appalachian Trail had to do, of course, with the rich music and dance history. That includes old-time music -- the roots of bluegrass and folk music. We wanted to delve into

that Americana roots music and dance and meet the people who make it."

That old-timey tradition comes through as clear as the twang of a jaw harp in the 15 songs on "Through the Woods," and listening to the album is like dropping in



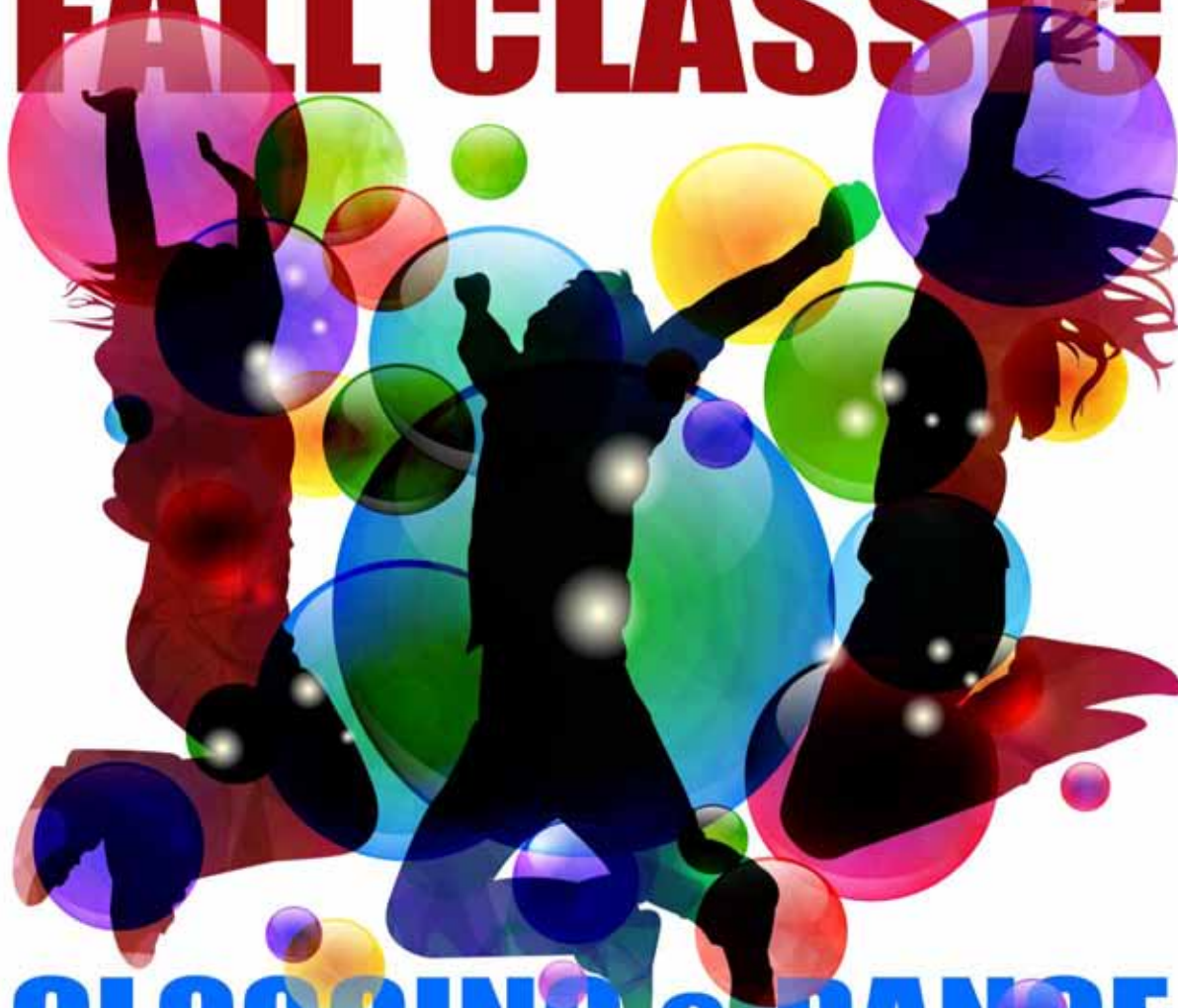
on a joyful country jam session. Overall, the mood is perhaps more contemplative than "Can You Canoe?", a difference Mailander chalks up in part to the weather as they walked through Virginia.

"We were there at a time of year when it was very rainy and misty," he said. "There were many days that almost felt haunted, in the sense that the woods were full of fog. I really like that feeling; it's intimate and cozy. Of course, we had some wet socks and wet tents, but it allowed us to be more reflective.

(Continued on page 16)

Joe Mailander, left, and Justin Lansing -- aka The Okee Dokee Brothers -- hiked a section of the Appalachian Trail last year, writing and playing trail-inspired music along the way. (Courtesy photo)

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THE OKEE DOKEE BROTHERS

(Continued from page 14)

So I think it might have had an effect on the mood we were in while we were writing the songs.”

The duo did a lot of research beforehand, including hanging out at the Homestead Pickin’ Parlor in Minneapolis and consulting with a University of Minnesota ethnomusicologist. They started writing some songs before they left, but others, like “Lighten Your Load,” had to wait for inspiration on the trail.

“It’s a song we couldn’t have written without knowing how heavy a 40-pound pack can feel after 40 days on the trail,” Mailander said. “It’s about bringing less and simplifying the objects we all lug around in our lives, both literally and metaphorically.”

The lively call and response of “Jamboree,” which is turning into a favorite dance song with kids, was inspired by a Friday night dance at the Floyd Country Store in Floyd, Va., where Mailander and Lansing kicked up their heels with the locals. The Floyd Country Store is renowned as a place to experience authentic Appalachian music, and is home to a group of musicians, flatfoot dancers, and cloggers who are carrying on the tradition of their families—to make music, to dance, and to have fun. There is music in the store every weekend year-round and on warm Friday evenings it spills out into the street. It’s an experience not to be missed.

They also stepped off the trail to make music with Elizabeth LaPrelle,



one of a handful of young singers reviving traditional Appalachian mountain ballads. The encounters with local musicians, along with their shenanigans on the trail, are captured on the 45-minute companion DVD documentary.

Finishing this album after winning a Grammy and the subsequent national attention also felt like a big responsibility.

“There was a lot in our heads after the Grammy happened,” Lansing said. “We wondered, ‘Is this going to be as successful?’ Will these songs be as good as the last album? But I’ve been thinking lately that the Grammy win, well, it’s given us the confidence to go ahead and write those songs. We know that people are behind us and like our music. We’re just trying to live up to it.”

You can find out where the brothers will be at okeedokee.org.

Above: The Floyd Country Store in Floyd, Virginia is filled with the sounds of old time music and the jingling of clogging taps. The Okey Dokey Brothers visited the dance landmark to try their hand at clogging .

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Cloggers in the Spotlight

M-I-S-S-I-S-S-I-C-L-O-G!

AMORY, Miss (WTVA) -- When some people think of dancing, ballet, tap or ballroom dancing comes to mind. However, one group of ladies in Amory are working to change that and add the toe-tapping art form of clogging to that list.

"People don't know what clogging is until they see it and try it. Once they try it, they'll love it," Dana Langley, Country Clogging owner, said.

Nine years ago, clogging stomped into Dana Langley's life.

"I'm hooked. I'm hooked," Langley said.

And now, every Monday night, the East Amory Community Center is filled with the metallic jingle and clogging shoes as Dana and the Country Cloggers practice a style of dance that's quickly fading.

"It's a lost form of art, and I wish people could see it," Langley said.

Originating from bluegrass, clogging is similar to buck dancing and flat footing.

"The older generation knows what all that is, but the younger generation doesn't know what all that is so I'm bringing it back," Langley said.

And bringing it back with Sheena Barnett by her side, passing on this southern style of dancing one 'shuffle step' at a time.

"I think my favorite thing about clogging is not just dancing, but the percussive dance you do. It's not just a sound that you make with your feet, you make music with your feet," Sheen Barnett, Country Clogger, said.

And that music isn't changing. But, as the younger generation learns the art, signs of a more contemporary clogger are creeping in.

"We do country, we do oldies, just pretty much anything," Langley said.

"I think if you want it to be Southern, something bluegrass, something old school, it can be. But, if you want to choreograph something to Nicki Minaj, why not?" Barnett said.

A local television station reporter Emily Leonard visited a class and gave it try. She's not bad but says "I'm leaving it to the experts now and in the future."

"It's something that's never left me, and I hope this generation gets that. That it's something fun, something unique, not a lot of people do it. It's something that makes a lot of people happy," Barnett said.



I'm hoping to grow. Show the towns, not just Amory, Nettleton and Tupelo, Mississippi but everywhere that clogging is wonderful," Langley said.

SC CLOGGER Lanie Hudson Crowned Miss South Carolina

Miss South Carolina Lanie Hudson will be clog dancing when she hits the stage at the Miss America competition at Boardwalk Hall, but there's a good chance the music choice might not be traditional folk music.

At the Miss South Carolina pageant (held in June), she performed to Aretha Franklin's "Think." "I love Aretha and that style of music," Lanie said. She wasn't sure yet what her music would be in Atlantic City, but she will definitely be bringing years of experience to the stage.

Lanie, 23, has been clogging since age 5. "I fell in love with the upbeat music and the fast style," she said. She even performed with her dance troupe TNC Elite on America's Got Talent in 2011. Lanie was one of 51 women to compete at Miss South Carolina on what was her second trip to the state competition. She also competed in the Outstanding Teen program.

Her platform is The Gift of A Lifetime – Saving Lives Through Organ & Tissue Donation. She adopted that platform because of a family experience when her uncle required a liver and pancreas transplant about 15 years ago. Today, he is doing well. "We're very grateful for that," she said. Lanie is designated as an organ donor and encourages others to make sure they are listed as donors.

Lanie, who is from Spartanburg, South Carolina, attended Miss America last year when it returned to Atlantic City and this year she and her family will be



coming. "My sister is excited to be missing high school for a week," Lanie joked.

Lanie with TNC Elite, who were chosen from a YouTube video contest to appear on the popular NBC television show "America's Got Talent."



12 TIPS FOR TEACHING TOYS

adapted from an article by Nichelle Suzanne

Managing, engaging, and interacting with young children in an active setting like a dance class can be extremely challenging.

I have found that classes for dancers under six or seven require the most preparation, the most energy, and the most patience.

A young assistant once stated, "I had this big idea of how the kids would act and how the class would be, and this is more hard work than what I thought."

She is very right. It is a lot of hard work and a teacher that does it well may seem to know magic the rest of us don't. But really, it's all about problem solving.

Below are strategies for dealing with the short attention spans and behavioral challenges typical of the preschool (3-6 years) age group — and maybe even older!

1. Add layers to the movement

When teaching basic dance skills, repetition is important. Keep skill practice interesting by layering your instruction with imagery. Find occasions to play pretend that will also enhance their understanding.

Being descriptive about the motions in clogging can give kids a reference point. A doubletoe can become "kick a rock" or "get gum off of your shoe" to explain the quick flick of the toe.

2. Keep the class moving

A common mistake in teaching classes with young children is to spend too much time on a single activity.

For students under

six, five minutes on any one thing is usually the maximum. Generally, I try not to spend longer than 10 or 15 minutes in any one formation or on any one portion of the class (in a circle, across the floor, standing in lines, etc.). Children are easily distracted and their attention wanes quickly.

Always plan more activities than you have time to include. If you see that you are "losing them," do the kids and yourself a favor by wrapping it up and moving on to the next activity.

3. Light up the room

Young kids enrolled in a dance class are there to have fun. It is not yet truly satisfying to "work hard" at something even if they think it will please you.

If it doesn't feel like playing, they're far more likely to be inattentive.

Therefore, it is imperative that your energy level be high throughout the class, that you vary the tone of your voice, and that you aren't afraid to be a bit goofy or over-the-top. You should be the most interesting thing in the room!

Bonus tip on vocal volume: I sometimes like to whisper when students are getting too noisy because it adds an element of surprise and because they have to quiet down to hear me.

4. Participate and model behavior

With older children it is sometimes necessary to limit your demonstration or participation in the actual moving/dancing portions of class.

Young children, however, take all of their cues from you.

If you want them to perform with 100 percent of their energy, then you have to give 150 percent.

Modeling behavior is also important for showing children how to behave. Ask the students what is the proper way to sit or stand while waiting on their spot or number, then show them, and then have them practice it with you.



5. Offer “Dancer’s Choice”

The freedom to choose is empowering, particularly for children who are learning to become independent in their thoughts and decisions.

Try to include a chance for your dancers to make a choice at least once in each lesson.

However, be careful about offering unlimited possibilities. Children do best when they have an “either/or” alternative. This can be as simple as occasionally allowing children to choose if they’d like a blue spot or a red spot to stand upon (just make sure when offering these types of choices, you have enough of each so that no child gets “stuck” with something).

Every so often allow the class to vote for doing reviews of certain techniques for this lesson, practicing the other next week. You can also offer opportunities for children to make decisions in their movement. For instance they may choose between working on picking up their footwork or working on steps that travel.

In fact, this ability to choose is what makes dance a powerful introduction to movement and timing for children (and, in fact, all people).

6. Enlist and recruit a misbehaving child

A chronically misbehaving child can be like a little thorn in your side. If you’re familiar with the advice to keep your enemies closer than your friends, this tip is similar.

Instead of constantly reprimanding the child, enlist his/her help in some way. Ask her to be your helper when handing out props, or recruit him to make the check marks in the attendance roster. Sometimes your faith in the student as you offer them this responsibility is all the incentive they need to behave better.

If you can identify the portions of class which

are most difficult for this student (during recital or competition practice, etc.), these may be your best opportunities for recruitment.

7. Avoid making promises you can’t keep (line leader problem-solving)

Children are a lot like elephants – they never



forget!

Therefore, I’ve found it best not to make too many promises that I can’t (or won’t remember) to keep. When there is turmoil over who gets to be line leader, it may seem a grand solution to promise a child that “next week” they’ll be the leader. The problem is that you’ll rarely remember that appeasing promise.

Instead, the victim of your faulty memory will remind you after you’ve already broken your promise and then more promises will need to be made.

Some teachers use a detailed chart or system for choosing line leaders. My solution may not be perfect but I typically choose (at will) a line leader during the warm-up circle. When the decision is made long before the moment of actual leading, it seems to lessen the disappointment of not being chosen.

(Continued on page 22)

12 TIPS FOR TEACHING TOYS

(Continued from page 21)

I make it clear in our classroom rules/procedures that this is a privilege they can lose due to poor behavior. Should this occur, they must choose the new line leader that will take their place. I try to be fair, but my selection process is typically rather arbitrary. When met with discontent, I reply kindly but firmly “I know it is disappointing not to be chosen this time but you’ll get a turn another day!” (Notice I didn’t say “next time.”)

8. Offer positive feedback at every opportunity

Children respond well to positive feedback.

Continually be on the look out for things that are being done well. This gives the class a chance to model the appropriate behavior.

If the majority of the class is messing around, look for that one child who is doing SOMETHING (anything) right and single them out rather than reprimanding the whole class. You’ll definitely get more mileage out of saying something positive (“great sound, Suzie” “that’s great energy, Becca!”) than overstating negatives.

Try to be specific. “Good job” doesn’t have much power all on its own so really keep your eyes open for specific things that are being done properly.

9. Limit negative attention

A child will eventually stop responding to his/her name if it is said over and over in a negative way. In fact, if a student receives negative responses a lot at home they may already be well-practiced at the skill of “tuning you out.”

Interestingly, you may need to hone your own skills in this area because it is often better to ignore bad or distracting behavior (if no one is getting hurt) than to draw attention to it. Negative words like “No,” “Stop,” and “Don’t” should be used sparingly — usually only when there is risk of danger or injury.

For some children, negative attention is preferable to no attention at all, in other words, they will look for ways of getting your attention if

you don’t first give it in a positive manner.

10. Say what you want to see, even if you don’t really see it

For instance, let’s say no one is giggling enough power to double-doubles. Instead of saying “BIGGER DOUBLE DOUBLES!” say “Thank you for great sound!” or “I see strong, powerful double-doubles!” and you may be surprised that suddenly the children all step up their double-doubles (even if they wouldn’t have if you had specifically asked or told them to).

Use the same method for all kinds of behaviors, including waiting quietly, keeping hands to oneself, quickly changing shoes, keeping taps quiet during instruction, etc.

This tip transformed my teaching. The concept may seem obvious, or perhaps just a silly matter of semantics, but it is powerful. I can’t take credit for the “Say and see” wording or concept, however. It comes from one of my favorite resources, *Creative Dance for All Ages* by Anne Green Gilbert. In fact, many of her ideas have worked their way into my teaching and are likely to show up elsewhere within this list.

11. Assign objectives that heighten anticipation

Repetition and routine are extremely important in a class for children, however, if the same skills are done the same way each week, the children are bound to get bored.

Even if you work on the same skills each week, you can still give the kids creative objective that will increase their anticipation toward participating. As in layering, these “assignments” are easy to change from week to week.

For instance, if you practice gallops across the floor, tell the class they must gallop a special dessert to their friend on the other side.



When taking turns, ask each child what kind of dessert they are offering.

Next week, perhaps they'll take a special balloon to the other side. Just make sure you inform the class of what you're going to ask and what you expect of them before the exercise. Something to the effect of, "Now we're going to do Drag Slide Shuffles. When it is your turn, I'm going to ask you your favorite color. Keep it a secret until it's your turn! After you tell me, you can do your shuffles on the floor and pretend to paint that color with your feet."

This method gives the children something to look forward to and think about as they wait for their turn.

12. Use distraction and redirection

When children begin to get bored, are tired of waiting, or are seeking attention, they often complain, ask to do something else (like visit the restroom or get water), or fidget.

During moments in which it is important to finish an exercise or task, refocusing your students' attention, or distracting them is key.

If a student is hounding you for a water break during practice be clear and firm that "Right now we're dancing." Then, in an energetic tone, swoop in with something that will refocus their attention like, "In fact, I'm pretending to be chasing my puppy across the floor on this travel step! What kind of puppy are you?"

Waiting for a turn can be difficult, sometimes just having something to hold while standing by can be calming for a child who is forced to sit tight. When asking large classes to take turns doing a step sequence, I have offered the next children in line something sensory (like a stuffed animal) to hold until it is their turn, at which time they pass the object to the person behind them who is waiting.

In a class which has an especially hard time waiting, each child could keep a scarf and you could suggest different ways of using it as they



practice a skill.

BONUS TIP!!!

Keep a few things in your "back pocket"

It can be hard even for experienced teachers to phrase things in the clearest way possible, make up creative suggestions or distractions on the spot, or switch gears when needed.

Therefore, think about the skills you practice in class and come up with a few images for each that you can whip out at appropriate moments.

Try to anticipate problems or situations that may arise and rehearse your manner of giving instructions just as you would rehearse the combination that you are giving the class.

Always have a few "crowd pleasers" handy to gather scattered attentions or revive a spiritless mood.

Keep these things in your "back pocket" so that they are there when you need them.

Practicing Magic

Improving skills for working with preschool children is not a magic trick. It comes down to thoughtful practice and assessment of what works and what does not.

Watching a child enjoy dance and get excited about it — now that is magical!

Whether you are an assistant or a professional, I hope you have found these tips useful in your classes.

RIVER BANK

Music: Brad Paisley

Intermediate

Choreo: Dee Dick, The Shufflin' Shoes Cloggers clogndee@gmail.com

Moderate Tempo

Intro: Wait 16, dance 16, begin L

Sequence: A B A B C D B+/End

Intro – 32 beats. Wait 16, dance 16

Strut & Fancy HHit S S (xif) DSRS DS DS RS RS; repeat, opposite footwork
 L L R L RL R L RL RL

A – Verse (32 + 16)

Goofy Loop, Mtn Basic & DS DS(xif) DS S(ib) RS DS DS RS Sto DT DSRS DS DS DS RS
 Triple L R L R LR L R LR L R R LR L R L RL

Repeat, opposite footwork

High Horse DS DT(xif) SI DT(unx) SI S S H(f)/S SI DS DSRS
 L R L R L R L L/R R L R LR

Karate & Fancy Turn DS K Turn (½ L) S K DS DS RS RS (½ L)
 L R R L L R LR LR

B – Chorus (32 + 16)

Scotty & Stomp'n' Double DS DT(xif) DT(ots) Bounce S S DS DS RS (¼ R)
 L R R Bo B R L R LR

Joey & Triple DS S(xib) S(ots) S(ots) S(xib) S(ots) S DS DS DS RS (¼ R)
 L R L R L R L R L R L R LR

Repeat, end facing front

Strut & Fancy HHit S S (xif) DSRS DS DS RS RS
 L L R L RL R L RL RL

Strut & Double Basic HHit S S (xif) DSRS DS DS RS (p)
 R L R L R LR L R LR

C – Break (32)

2 Loop Vines, DS DS (xif) DS S(xib) DS DS(xif) DS S(ib) S S(ib) S S(ots) S(ib) S S DS DS DS RS (½ R)
 Rhythm Step & Triple Turn L R L R L R L R L R L R L R L R LR

Repeat to end facing front

D – Bridge (32)

Movin' Right Along DS(xif ¼ R) H(ots) S(close) T S(close) H S(close) DS DS DS RS
 L R L RL RL R L R LR

Do 3 more in a box, ending facing front

B+ - Chorus/End (40 + 16 + 1)

Scotty & Stomp'n' Double DS DT(xif) DT(ots) Bounce S S DS DS RS (¼ R)
 L R R Bo B R L R LR

Joey & Triple DS S(xib) S(ots) S(ots) S(xib) S(ots) S DS DS DS RS (¼ R)
 L R L R L R L R L R L R LR

Repeat, end facing front

Another Joey & Triple DS S(xib) S(ots) S(ots) S(xib) S(ots) S DS DS DS RS (360° R)
 L R L R L R L R L R L R LR

Strut & Fancy HHit S S (xif) DSRS DS DS RS RS; repeat, opposite footwork
 L L R L RL R L RL RL

Add a Rock Step RS
 LR

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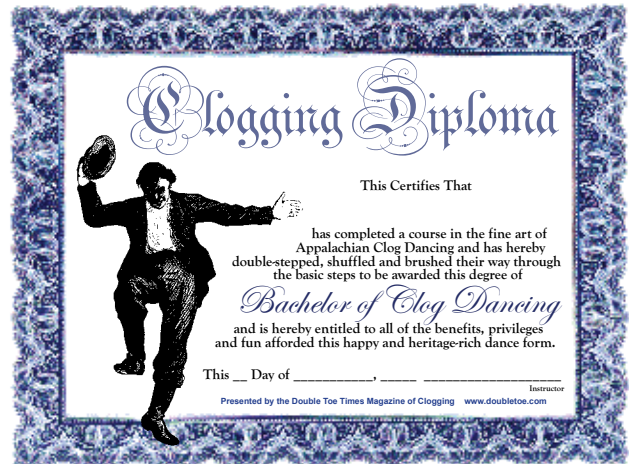
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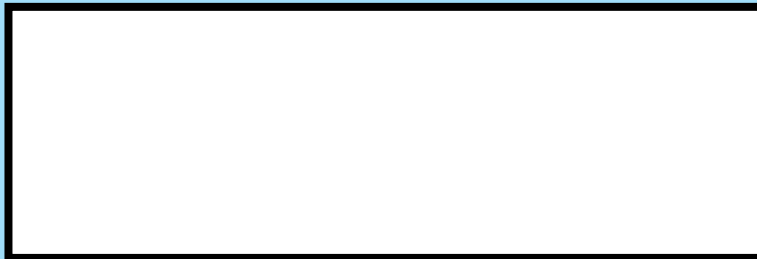
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